

5-12-2012

# Sholund Scholarship Concert: Choral-Orchestral Works of the Great Austro-German Romanticists

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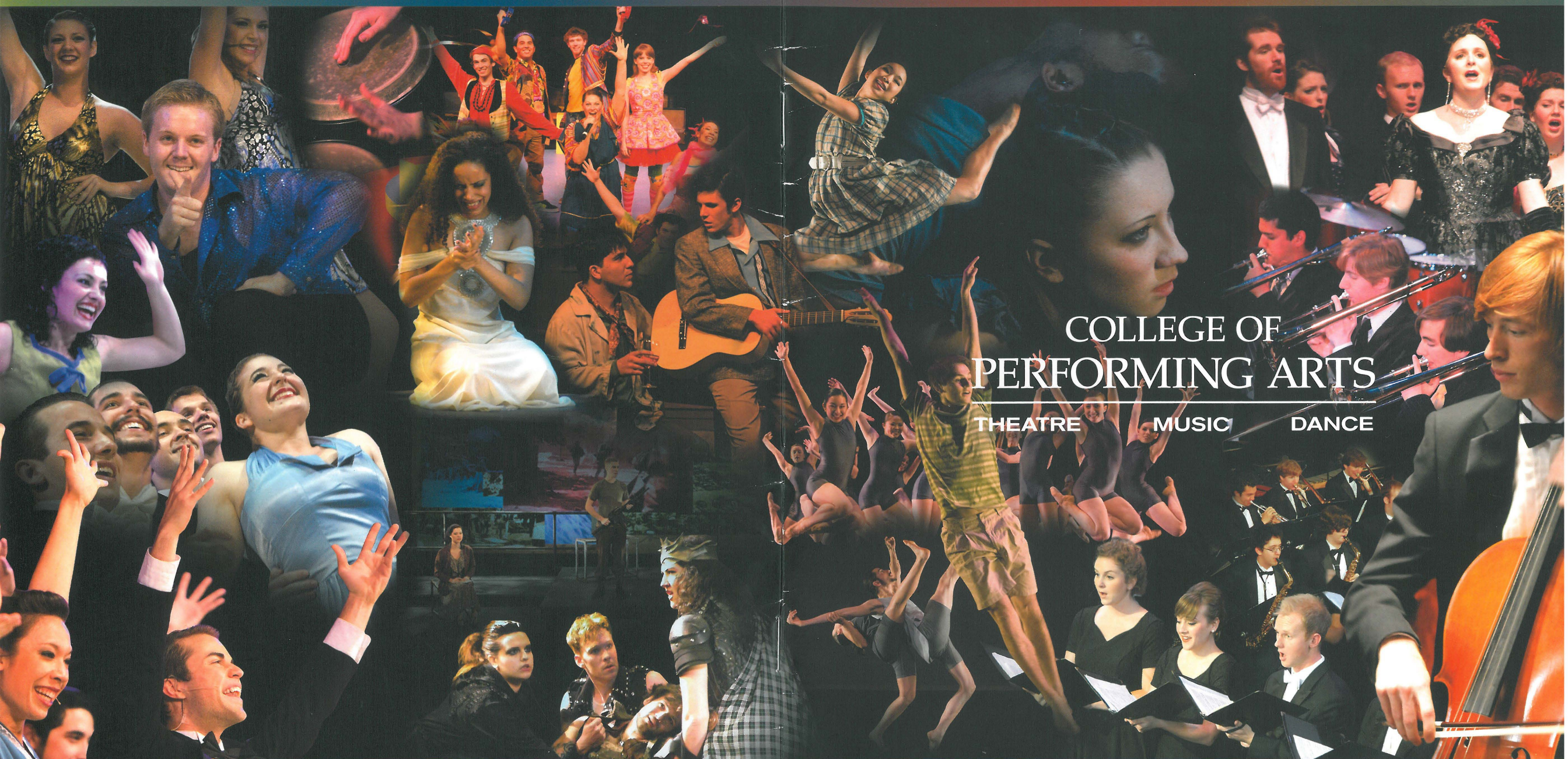
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Chapman Chamber Orchestra & University Choir.....Mar. 9  
Chapman University Wind Symphony.....Mar. 10  
Ensemble in Residence – Firebird Ensemble.....Mar. 12-13  
Opera Chapman presents *The Magic Flute*.....Apr. 27-29  
Sholund Scholarship Concert.....May 12

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CHAPMAN UNIVERSITY

*Conservatory of Music*

*presents the*

**Sholund Scholarship Concert**

*Choral-Orchestral Works of the  
Great Austro-German Romanticists*

Stephen Coker, conductor

*featuring*

Kristina Driskill, mezzo soprano

*and the*

**Chapman Chamber Orchestra**

Daniel Alfred Wachs

*Music Director and Conductor*

**Chapman University Choir**

**Chapman University Singers**

Stephen Coker

*Conductor*

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May 12, 2012    ▪    4:00 P.M.

Chapman Auditorium, Memorial Hall

Program

Tantum ergo, D. 962 Franz Schubert  
(1797-1828)

I.  
Emily Dyer, soprano; Kelly Self, mezzo soprano  
Jerry Bartucciotto, tenor; Andrei Bratkovski, bass

II.  
Chelsea Chaves, soprano; Janet Orsi, mezzo soprano  
Duke Kim, tenor; Daniel Fister, bass

Christus, Part I: Felix Mendelssohn  
Die Geburt Christi (The Birth of Christ) (1809-1847)

Recitative: *Da Jesus geboren war zu Bethlehem*  
Monica Alfredsen, mezzo soprano

Trio: *Wo ist der neugeborne König der Juden?*  
Kevin Gino, tenor; Daniel Shipley and  
Andrei Bratkovski, baritones

Chorus: *Es wird ein Sterb aus Jacob aufgehn*

Ave Maria, Op. 12 Johannes Brahms  
(1833-1897)  
Women of the Combined Choirs

Rhapsodie, Op. 53 Johannes Brahms

Kristina Driskill, mezzo soprano  
Men of the Combined Choirs

~Intermission~

Schicksalslied, Op. 54 Johannes Brahms

Magnificat, D. 486 Franz Schubert

Chorus: *Magnificat anima mea Dominum*

Quartet: *Deposuit potentes*

Emily Dyer, soprano; Kelly Self, mezzo soprano  
Chris Maze, tenor; Daniel Shipley, baritone

Chorus: *Gloria Patri et Filio*

we transfer

## Program Notes

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Choral music in nineteenth century German speaking countries was a most important genre, whether speaking of large scale compositions or miniatures. Fully one quarter of Mendelssohn's catalog is for choir, accompanied or otherwise; Brahms' catalog is replete with sacred and secular choral works ranging from simple folksong settings to *Ein deutsches Requiem*; and Schubert continued the tradition of Latin Mass composition of Mozart and Haydn (with six of his own) as well as composing a wealth of part songs for the myriad of male, female, and mixed choruses that had burst on to the cultural scene as a result of the establishment of numerous community "singing societies."

This afternoon's program is framed by two small choral-orchestral works by Franz Schubert, both of which oddly remained unpublished for over sixty years following their first performances. *Tantum ergo in E Flat Major* (D. 962) was his last of six settings of this communion text (moreover, this work was composed a month before his death in 1828). A mellow, lyrical work of two identical strophes, Schubert introduces each half of each verse with a solo quartet singing musical material that is gently echoed and altered by the chorus. For such a brief, somber work, its instrumentation is substantial: pairs of oboes, clarinets, bassoons, horns, and trumpets; three trombones; timpani; strings. Although employing a smaller wind and brass section than the previous piece, the *Magnificat in C Major* is a more brilliant work that was written during a most prolific span of Schubert's life that resulted in the composition of four Mass settings in two years (1814-1816), to say nothing of some four *Singspiele*, three symphonies, two string quartets, and well over two hundred fifty songs. In three concise sections, the *Magnificat* also relies on a vocal quartet--here, in a more extended, impassioned style, especially in its poignant middle movement. The work's outer resplendent sections feature torrents of perpetual motion scales, arpeggios, and florid figurations for the upper strings, resulting in music of great drive and showy splendor.

Mendelssohn desired to capitalize on the great success of his two oratorios *Elijah* and *St. Paul* by composing a third such work to complete a trilogy. At his death in 1847, the then thirty-eight year old composer left unfinished *Christus*, *Op. 97*, an oratorio that was projected to be some two thirds longer than the existing fragments. The brief First Part has no overture but begins with a recitative announcing Christ's birth and the arrival of the Three Magi Kings. The following movement is a fetching, elegant male vocal trio accompanied by violas and divided cellos that nobly wafts over a stately pizzicato walking bass line. The concluding movement for chorus and full orchestra "Es wird ein Stern aus Jacob aufgehn" ("There Shall a Star Come Out of Jacob") is the one substantial portion of the oratorio fragment that has enjoyed great popularity, especially in British and American churches. Justly heralded for his regard for and revival of the music of J. S. Bach, Mendelssohn demonstrates some of this influence at the number's end by the incorporation of the well known Lutheran chorale, "Wie schön leuchtet der Morgenstern" ("How Brightly Shines the Morning Star").

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Except for his output of some three hundred songs and folksong arrangements for vocal soloist, the choral works of Johannes Brahms form his largest category of compositions. Within this particular vast body of work for both accompanied and unaccompanied chorus is arguably some of the most beautiful music of the nineteenth century. Moreover, this statement holds up well even if one excludes Brahms' masterful centerpiece, *A German Requiem*. The three works featured on this evening's program span the composer's creative life and offer exquisite sonorities and thoughtful texts.

*Ave Maria* was Brahms' first choral composition (except for an incomplete Mass setting) and was written in 1858 for what was to become the Hamburger Frauenchor (Hamburg Women's Choir) with the composer serving as its unsalaried conductor. For four-part treble choir, this work in its original state featured organ accompaniment but was later orchestrated for a concert hall performance. Uncomplicated in form and accompaniment, this partial setting of the well known Latin liturgical text seems to take the garb of a lilting cradle song with its lulling tune, sweetly harmonized in parallel thirds for much of the work.

The program's remaining works of Brahms concern the indifference of nature to man and explore a felt separation between Heaven and Earth or a great gulf between happiness and misery. The *Alto Rhapsody* (1869) uses stanzas from Goethe's poetic account of a winter journey through the Harz Mountains. It begins by describing a solitary figure alone in the wilderness, turned cynical by sorrow. Here, the work's opening, almost recitative-like section features great agitation and anguish with its sforzandi, tremolos, and unsettled harmonies. A more aria-like section follows, yet the mood remains dark and brooding, ambiguous in both rhythm and tonality ("Who can heal the pains of one for whom all medicine has become poison?"). Only with the appearance of the men's chorus in the unambiguous key of C Major does a glimpse of redemption seem possible ("Is there a single sound, Father of Love, on your psaltery/harp that can refresh his heart?" or "Ist auf deinem Psalter...").

Many historians and biographers agree that the *Rhapsodie* is an intensely personal work of Brahms, and those familiar with the composer's life may easily wonder if the work is an "autobiographical statement": Is Brahms describing himself—a loveless misanthrope? A select capsulized historical review of Brahms personal life in the 1860's may lend some perspective. It is well documented that Brahms had several unrequited love relationships during his lifetime. Most peculiar of these were the unfulfilled relationships with the "Schumann women": Clara Schumann, unfortunately the wife of his good friend Robert Schumann (Clara remained loyal to her husband, yet remained deeply fond of Brahms), and Julie Schumann, the daughter of Robert and Clara. Particularly upset on hearing of the

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news (from Clara, no less) of Julie’s engagement, Brahms delivered the *Alto Rhapsody* to Clara a week after Julie’s wedding, declaring it his “bridal song” (Clara wrote that she viewed Brahms’ work as “the expression of his own heart’s anguish”). To another friend, the composer stated that the *Rhapsodie* (his Op. 53) was the logical epilogue to his Op. 52, the famous *Love Song Walzes, Set I. (Liebeslieder Walzer)*, suggesting that those were written with Julie in mind. Interestingly, the final movement of the *second* set of *Love Song Waltzes, Op. 65* (1874) takes the form of a passacaglia whose “tune,” quoted six times in the deepest notes of the movement’s piano accompaniment, is identical to the first six notes of the *Rhapsodie* soloist’s final prayer in C Major, “Ist auf deinem Psalter....” Amateur psychologists may be quick to say that the composer was still seeking a healing balm some five years after Julie’s wedding.

The contrast of the heavenly and the mundane is well delineated in *Schicksalslied* or *Song of Fate, Op. 53* (1871). Hölderlin’s two-part poem clearly separates its opening image of paradise from the following description of restlessness of suffering humanity on earth; Brahms’ music is reflective of this poetic progression with one major exception discussed below. The eternal clarity (“*ewiger Klarheit*”) of the celestial spirits described in the initial section is characterized by music of serene contemplation. This is followed by sounds that embody great disorientation, jaggedness, and confusion, portraying a bewildered, “blindly stumbling” human condition. While the text leaves us “in the unknown below,” Brahms seems to have been wholly reluctant to leave his listeners and performers “there.” Indeed, Brahms wrote to a friend: “The fact is I have something to say which the poet does not say.”

A prevalent theme of nineteenth century composers/artists was the transition from confusion to clarity, from darkness into light. To be sure, Brahms’ chosen texts and music took on this issue many times (a handy example is the *Alto Rhapsody*). Brahms’ problem with Hölderlin’s text surely must have been that its progression was “backwards”—it goes from the light into the dark. Desiring a more uplifting conclusion, the composer’s solution was to add an orchestral postlude, recapitulating the blissful, optimistic music of the work’s ethereal opening. It is documented that Brahms wrestled with having the choir repeat the opening lines of the text, leaving little doubt of his intention to end the work positively rather than negatively. Indeed, the autograph shows that Brahms subsequently added choral parts to the orchestral postlude, only to have eventually stricken them from the edition that was to be published. Fortunately, these incidental choral parts were preserved, and they have been provided to us by the Internationale Bachakademie Stuttgart and will be incorporated into this afternoon’s performance of *Schicksalslied*.

--Stephen Coker

## Texts and Translations

### Tantum ergo

*Tantum ergo sacramentum  
veneremur cernui:  
et antiquum documentum  
novo cedat ritui:  
Praestet fides supplementum  
Sensuum defectui.*

So great therefore a sacrament,  
Let us venerate with bowed heads;  
And let the ancient Law  
Give way to the new rite;  
May faith supply a supplement  
To the deficiencies of the senses.

*Genitori, Genitoque  
Laus et jubilatio,  
Salus, honor, virtus, quoque  
sit et benediction:  
Procedenti ab utroque  
Compar sit laudation.*

To the Father and to the Son  
Be praise and joy,  
Salvation, honor, strength also  
May there be and blessing;  
To the One proceeding from both  
May there be equal praise.

### Christus, Part I.

#### RECITATIVE:

*Da Jesu geboren war zu Bethlehem  
in Jüdischen Lande,  
da kamen die Weisen vom Morgenlande  
gen Jerusalem und betete ihn an.*

Now when Jesus was born in Bethlehem  
of Judea,  
There came Wise Men from the east  
to Jerusalem and worshipped him.

#### TRIO:

*“Wo ist der neugeborne König der Juden?  
Wir haben seinen Stern gesehen  
Und sind gekommen, ihn anzubeten.”*

“Where is he, newborn King of the Jews?  
We have seen his star  
And are come to worship him.”

#### CHORUS:

*Es wird ein Stern aus Jacob aufgehn  
und ein Zepter aus Israel kommen,  
der wird zerschmettern Fürsten und Städte.*

There shall come a Star out of Jacob  
and a Scepter shall rise out of Israel  
That shall smite princes and cities.

*Wie schön leuchtet der Morgenstern!  
O welch ein Glanz geht auf vom Herrn,  
uns Licht und trost zu geben!  
Dein Wort, Jesu, ist die Klarheit,  
führt zur Wahrheit und zum Leben.  
Wer kann dich genug erheben?*

How beautifully shines the morning star!  
Ah, what radiance gleams forth from the Lord  
To bring us light and comfort!  
Thy word, Jesus, is clarity.  
It leads to truth and life.  
Who can exalt thee sufficiently.

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### Ave Maria

*Ave Maria, gratia plena:  
Dominus tecum,  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris tui, Jesus.  
Sancta Maria, Mater Dei.  
Ora pro nobis.*

Hail Mary, full of grace,  
The Lord is with you.  
Blessed are you among women,  
And blessed is the fruit of your womb, Jesus.  
Holy Mary, Mother of God,  
Pray for us.

### Rhapsodie

*Aber abseits wer ist's?  
Im Gebüsch verliert sich sein Pfad;  
hinter ihm schlagen die Sträucher zusammen,  
das Gras steht wieder auf,  
die Öde verschlingt ihn.*

But there, apart, who is it?  
His path is lost in the thicket;  
behind him the branches close together;  
the grass rises up again;  
the wasteland engulfs him.

*Ach, wer heilet die Schmerzen  
dess, dem Balsam zu Gift ward?  
Der sich Menschenhaß  
aus der Fülle der Liebe trank!  
Erst verachtet, nun ein Verächter,  
zehrt er heimlich auf  
seinen eigenen Wert  
In ungenugender Selbstsucht.*

Ah, who heals the pains  
he for whom balsam turned to poison?  
Who drank his hatred of man  
from the abundance of love?  
First despised, now a despiser,  
he secretly feeds on  
his own merit,  
in insatiable vanity.

*Ist auf deinem Psalter,  
Vater der Liebe, ein Ton  
seinem Obre vernehmlich,  
so erquickte sein Herz!  
Öffne den umwölkten Blick  
über die tausend Quellen  
neben dem Durstenden  
in der Wüste!*

If there is on your psaltery  
Father of Love, one note  
That his ear can hear  
then restore his heart!  
Open his clouded gaze  
to the thousand springs  
next to him who thirsts  
in the wilderness!

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### Schicksalslied (Song of Fate)

*Ihr wandelt droben im Licht,  
Auf weichem Boden, selige Genien!  
Glänzende Götterlüfte  
Rühren euch leicht,  
Wie die Finger der Künstlerin  
Heilige Saiten.  
Schicksallos, wie der schlafende  
Säugling, atmen die Himmlischen;  
Keusch bewahrt  
In bescheidener Knospe  
Blühet ewig  
Ihnen der Geist,  
Und die seligen Augen  
Blicken in stiller,  
Ewiger Klarheit.*

You walk above in the light  
On soft ground, blessed Spirits.  
Gleaming divine breezes  
Touch you tenderly  
Just as the fingers of the fair artist  
(Play) sacred harpstrings.  
Free from fate, like the sleeping  
Suckling, celestial spirits breathe;  
Chastely protected  
Within its bud,  
Their spirit  
Blooms forever  
And their blessed eyes  
Gaze in calm,  
Eternal clarity.

*Doch uns ist gegeben  
Auf keiner Stätte zu ruhn;  
Es schwinden, es fallen  
Die leidenden Menschen  
Blindlings von einer  
Stunde zur andern,  
Wie Wasser von Klippe  
Zu Klippe geworfen,  
Jahrlang ins Ungewisse hinab.*

Yet we are given  
No place to rest  
We suffering humans  
Vanish and fall  
Blindly from one moment  
To the next,  
Like water flung  
From cliff to cliff  
Endlessly down into the unknown.

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### Magnificat

*Magnificat anima mea Dominum:  
et exultavit spiritus meus in Deo salutari meo.  
Quia respexit:  
humilitatem ancillae suae.  
Ecce enim ex hoc: beatam me dicent omnes  
generationes.  
Deposuit potentes de sede: et exaltavit  
humiles.  
Esurientes implevit bonis:  
et divites dimisit inanes.*

*Suscepit Israel, puerum suum, recordatus  
misericordiae suae: sicut locutus est ad patres  
nostros, Abraham et semini eius in saecula.*

*Gloria Patri et filio  
Et Spiritui Sancto,  
Sicut erat in principio et nunc  
Et semper et in saecula saeculorum. Amen*

My soul magnifies the Lord:  
and my spirit rejoices in God my Savior.  
For he has regarded  
the lowliness of his handmaiden.  
For behold, from henceforth: all generations  
shall call me blessed.  
He has put down the mighty from their seats:  
and has exalted the humble and meek.  
He has filled the hungry with good things:  
and the rich he has sent empty away.

He remembering his mercy has sustained his  
servant Israel: as he promised to our forefathers,  
Abraham and his seed, for ever.

Glory to the Father and to the Son  
And to the Holy Spirit.  
As it was in the beginning, is now  
And ever shall be, world without end. Amen

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### Faculty Guest Artist

The Los Angeles Times calls Mezzo-soprano **Kristina Driskill** “resplendent” and recently featured a review of her performance of Hanns Eisler’s *Hollywooder Liederbuch*, describing her as capturing the music’s essence “with wonderfully angry, challenging, pouty, seductive, decadently dreamy expressivity.” She has been praised for her agile coloratura as well as for her unique vocal color, and of her performance as Siebel in *Faust*, the Houston Press claimed, "With her utter professionalism, plummy dark voice, and easy stage presence, Driskill outshines everyone else."

Ms. Driskill has enjoyed an international stage career, performing roles including the title role in *La Cenerentola*, Rosina (*Il barbiere di Siviglia*), Sesto (*Giulio Cesare*), Dorabella (*Così fan tutte*), Cherubino (*Le nozze di Figaro*), Beppe (*L'amico Fritz*), Mercedes (*Carmen*), Flora (*La Traviata*), Dido (*Dido and Aeneas*), Meg (*Falstaff* and *Merry Wives of Windsor*), The Witch (*Into the Woods*), Hodel (*Fiddler on the Roof*) and Mère Marie (*Dialogues of the Carmelites*), as well as Carmela in Dallas Opera's production of *La vida breve* with Denyce Graves. She has sung with companies including Utah Festival Opera, New Orleans Opera, Opera Theatre and Music Festival of Lucca (Italy), Opera East Texas, Opera in the Heights (Houston), OperaWorks (Los Angeles), Amarillo Opera, Long Beach Opera, and Orchestra X (Houston). For the National Opera Association’s 2008 national convention, she performed the leading role of the Dark Woman in the world staged premiere of Paul Salerni’s *Tony Caruso’s Final Broadcast*.

Ms. Driskill has performed as a guest in solo performances for Bethany College, Louisiana State University, University of Louisiana at Monroe, Frostburg State University, Brazosport Symphony, and the Lake Charles Symphony Orchestra. She is known to Los Angeles audiences for her extraordinary performances as “The Mezzo” in OperaWorks' comic send-up series *FlipSide*.

While still giving occasional performances, she finds her true joy in teaching. Ms. Driskill recently completed her Doctorate of Musical Arts degree from West Virginia University, where she was a recipient of the prestigious Swiger Fellowship. She began teaching voice and diction for Chapman University in 2007 and serves on the faculty for OperaWorks’ Summer Intensive programs. Ms. Driskill is also an accomplished abstract painter, with works featured in LightSong Films’ production *The Watermelon*, released in 2008.

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University Choir

Stephen Coker, conductor

Hye-Young Kim, accompanist

Soprano	Alto	Tenor	Bass
Katherine Bourland	Jess Au	Seth Burns	Graeme Aegerter
Lauren Chouinard	Keegan Brown	Michael Cullen	Edd Bass
Phoebe Gildea	Shannon Bruce*	Jordan Goodsell	Matthew Charles
Rachel Koons*	Elaine Cha	Mason Hock	Matt Connor
Kyla McCarrel	Emanuela Chira	Maverick James	Benjamin Finer
Laura Miller	Sara Curtis	Jackoo Kang	Alex Garrett
Julie Pajuheshfar*	Mia Dessenberger	Chris Maze	Donner Hanson
Savvy Pletcher*	Alexandra Giacomini	Marty Medriano*	Jeffrey Kao
Ella Reed	Annie Kubitschek	Aaron C. Page	Matthew Meloney
Chelsea Rousselot	Elizabeth Oliver	David Ruby	Timothy Milner
Mayuri Vasan	Janet Orsi*	Hunter Schmidt	Ryan Morris
Krisi Villalovos	Rachel Panchal	Nash Spence	Ryan Tan
	Bronwyn Warzeniak		Alphonso Sanchez
			Erik Sateren
			Aaron Schwartz*
			Andrew Siles
			Cesar Ventura
			Pierce Walker

University Singers

Stephen Coker, conductor

Hye-Young Kim, accompanist

Soprano	Alto	Tenor	Bass
Chelsea Allen*	Monica Alfredsen	Jerry Bartucciotto	Alex Bodrero
Natalie Bratkovski	Kylee Bestenlehner	Kevin Gino	Andrei Bratkovski
Chelsea Chaves	Clara Chung	Hayden Kellermeyer	Luke Carlsen
Esther Chung	Jacquelyn Clements	Duke Kim	Benjamin Finer
Emily Dyer	Sarah Horst*	Eric Parker*	Daniel Fister
Amira Fulton	Janet Orsi	Nathan Wilen	Brett Gray
Sarah Hughes*	Kelly Self	Alex Willert	Marqis Griffith
Josselyn O'Neill*	Rachel Stoughton		Benno Ressa
Natalie Uranga	Lauren Zampa		Daniel Shipley

Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director & Conductor

<i>Violin I</i>	<i>Flute</i>	<i>Trumpet</i>
Cody Bursch	Bella Staav	Jonathan Ballard
Lydia Dutciuc ●	Mary Young	Ryan Jesch
Elizabeth Lee		Saúl Reynoso
Maria Myrick ●	<i>Oboe</i>	Kyle Smith
Matt Owensby	Kyle Chattleton	
Laura Schilbach	Tamer Edlebi α	<i>Trombone</i>
		Jeremy DelaCuadra
<i>Violin II</i>	<i>Clarinet</i>	Zach Mariano
Alayne Hsieh	Benjamin Lambillotte	Michael Rushman
Dylan Levinson	Cynthia Ley	
Anna Munakata	<i>Bassoon</i>	<i>Timpani</i>
Rachelle Schouten	Amber Crowe	Jordan Curcuruto
Macie Slick	Charity Potter α	Brietta Greger
Gabrielle Stetz		
Emily Uematsu	<i>Horn</i>	
<i>Viola</i>	Matthew Bond	
Javier Chacon Jr.	Nicole Rosales	
Nickolas Kaynor		
Will Kellogg		
Launa Kressin		
Jill Marriage ●		
Jesse Simons		
<i>Cello</i>		
Connor Bogenreif		
Nathaniel Cook		
Conrad Ho		
Eli Kaynor		
Lizzi Murtough		
Jake Wiens		
<i>Bass</i>		
Kevin Baker ●		
Ann Marie Kawai		

Staff  
Victoria Leach  
Orchestra Manager  
Bella Staav  
CCO Librarian  
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Ensemble Manager

α Alumni  
● Senior

\*All names appear alphabetically

## Edgar Sholund Memorial Scholarship

The Sholund Music Scholarship Fund was established in memory of Dr. Edgar Roy Sholund, long time and much beloved member of the Chapman College faculty. The Sholund Memorial Scholarship Concert annual proceeds go to the Sholund Fund, which provides scholarships for music students. The first Sholund Scholarship was awarded in 1973.

Edgar Sholund was born on October 23, 1915, and died May 8, 1966, of a heart attack. Dr. Sholund first came to Chapman College, at the age of thirty-one, in 1947 as an Assistant Professor. He taught Theory, Music History, Modal Counterpoint, and Form and Harmonic Analysis. He was promoted to Associate Professor in 1950 and Professor in 1954, and served as Head of the Music Department from 1955 until his death in the spring of 1966, at the age of 50.

Dr. Sholund attended Hastings College in Hastings, Nebraska from 1933-35. He received his A.B. in 1937 and his M.A. in 1939, from Columbia University. Under the guidance of Archibald T. Davison he received his Ph.D. in 1942 from Harvard University. He studied with Paul Henry Lang, Douglas Moore, Seth Bingham, and Alton Jones and also studied at Trinity College of Music in London. He served in the United States Army from 1942-46 as a Chaplain's Assistant. Prior to his years at Chapman he taught at Columbia University, where his duties included teaching Music Appreciation and an assignment as assistant director of chapel music.

The Bach B-Minor Mass performed by the Music Department on May 22, 1966 was the first Sholund Memorial Scholarship Concert commemorating Dr. Sholund for his fine work, loyalty, and devotion to the College and his friends.

Dr. Sholund is buried in Gothenburg Cemetery, Gothenburg, Dawson County, Nebraska. At the time of his death he left his mother, Mabel Sholund of Orange and his sister Carolyn Karlsrud of New York.

In 1962 the Chapman College annual, the *CEER*, was dedicated to Dr. Sholund. It stated "Under his leadership this has been an outstanding department and one of great importance and value to the total program of the college. His interest in the college, has however, gone far beyond his own department and is evidenced by his work on the Artist Lecture Series, his loyal support of the athletic program and his help with innumerable other campus activities. His sincerity, his sense of humor, his genuine interest in students, his scholarship, and above all his enthusiasm for teaching have made an invaluable contribution to the college and the lives of its students. With gratitude and with respect the 1962 *CEER* is dedicated to Dr. Edgar Sholund".

Dr. Sholund held memberships in the American Musicological Society and the Music Executives Association of California and served as chairman of the Southern California Section of both organizations.

At Chapman he served as Chairman of the Athletics Committee, served on the Artist Lecture Series Committee, Honors Council, Convocations Committee, Faculty Council, Library Committee and Standards Committee.

- Willy A. Hall, '64, '75



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